




NOTES from **the Concord Band**

54th Season

Since 1959

the community band with a professional attitude

Winter/Spring 2013

Box 302, Concord, MA 01742

(978) 897-9969

www.concordband.org

Winter Concert

Rhapsody in Blue

Saturday, March 2nd

The Concord Band continues a significant 54th season with its annual Winter Concert, presented at the Performing Arts Center at 51 Walden Street in Concord, on Saturday, March 2, at 8:00 PM. *Rhapsody in Blue*, features internationally acclaimed pianist Michael Lewin playing two monumental works for piano by American composers: *Rhapsody in Blue* by George Gershwin and *Célèbre Tarantelle* by Louis Moreau Gottschalk. The program (subtitled "Made in America") consists of works written between 1858 and 1950, all but one by American composers.

Henry Fillmore dedicated *Americans We* "to all of us". It is a thoroughly happy work, widely recognized as one of his best marches.

Variations on America was originally written for organ by Connecticut native Charles Ives in 1891, and performed by the composer for his organ recitals in Danbury and Brewster, NY. This clever and inventive work is one of the earliest examples of polytonality and in many moments presents musical material in two and three keys at the same time.

The music of Robert Russell Bennett has had a monumental influence on American music and composers, and his orchestrations of more than 200 musicals established his distinctive and unique "Broadway sound"—recognized worldwide. One of his original compositions for concert band, written in 1950, is *Suite of Old American Dances*, a five-movement work that captures the festive character and mood of a traditional Saturday night barn dance. Described by the composer as "native American dance forms treated in a 'riot' of instrumentation colors", the *Suite* superbly presents the undeniably American sound of the composer.

Combination March, one of composer Scott Joplin's earliest works, was his second published march (1896). Gunther Schuller arranged the *March* in the early 1970's for the New England Conservatory Ragtime Ensemble, which performed the arrangement under Schuller's direction at the Festival of American Music at NEC.

Percy Grainger came to America from

Australia in 1915 as a recognized pianist and a leading interpreter of the *Grieg Concerto*. His distinctive orchestrations and use of instrument timbre (tone color), specifically in the larger lower reeds (bassoon, bass clarinet, tenor and baritone saxophone) are clearly evident in the composition *Children's March, Over the Hills and Far Away*. This lighthearted and fanciful march was one of the first works for concert band to include piano as an integral part of the arrangement.

One of the most widely performed works for piano and instrumental ensemble is *Rhapsody in Blue* by George Gershwin. Written in 1924 and performed on February 12 of that year by the Paul Whiteman Orchestra with Gershwin on piano, the work was orchestrated by the famous arranger Ferde Grofé. The original orchestration was scored for Whiteman's jazz band (consisting of 24 winds) plus strings, and was later re-orchestrated by Grofé for larger and larger ensembles. In 1938 Grofé scored it for concert band (four years before the orchestral score) but the published band version required substantial editing and contained many errors and reharmonizations not true to the original version. The accompaniment featured on the Winter Concert is a special setting by Thomas Verrier, carefully constructed from authentic original resources, archival materials and manuscripts. Piano soloist Michel Lewin has performed *Rhapsody in Blue* more than 50 times with orchestras throughout the US and abroad, but this is his first performance of the solo with concert band!

Louis Moreau Gottschalk was born in New Orleans in 1829 and at a young age moved to France to continue his musical studies. At 16 he presented a recital at the Salle Pleyel in Paris, where Chopin predicted he would become a major piano soloist. Composed between 1858 and 1864, *Célèbre Tarantelle* is a bright, fast Italian folk dance in 6/8 time, featuring whirling rhythms and traditionally accompanied by tambourines. Piano soloist Michael Lewin is featured on this arrangement for piano and concert band. (JRO) ♪

Michael Lewin

Michael Lewin is internationally applauded as one of America's most abundantly gifted and charismatic concert pianists, performing to acclaim in more than 30 countries with orchestras, in recital and as a chamber musician. Commanding a repertoire of 40 piano concertos, he has performed Gershwin's *Rhapsody in Blue* more than 50 times. He has performed with conductors including Carlos Miguel Prieto, Keith



Lockhart, Constantine Orbellian, Anton Kersjes, Theo Alcantara, Sergei Babayan and Hugh Wolff. Mr. Lewin's discography has received extraordinary critical praise, and reflects the great scope of his musical interests. His recording of Gottschalk's piano music, "Bamboula!", earned a Boston Herald "Year's Top 10 Pick", while the Boston Globe enthused that "Lewin has the chops and the charm for these pieces." Deeply committed to guiding and nurturing gifted young pianists, Michael Lewin is one of America's most sought-after teachers. He is a member of the Piano Faculty at The Boston Conservatory, where he also directs the Piano Masters Series, and at Boston University, where he is Visiting Artist in Piano. A native of New York, he studied at the Juilliard School. His own teachers included Leon Fleisher, Irwin Freundlich, Adele Marcus, and Yvonne Lefebure. ♪

Meet the Concord Band's French Horn Section and Their Instrument

The French Horn is at least as interesting as are our French horn players. First, it is German, rather than French, in origin. Second, it is two instruments in one. Finally, it officially had its name changed (by the International Horn Society, in 1971) to *horn*, though we shall refer to it here as the French horn, as is the standard practice in the United States.

The French horn is a brass instrument made of about 12-13 feet (3.7-4.0 meters) of tubing wrapped into a coil with a flared bell. Pitch is controlled through the adjustment of lip tension in the mouthpiece and the operation of valves by the left hand, which route the air into extra tubing.

Most horns have lever-operated rotary valves. The double horn (the most common French horn) has three rotary valves and a fourth valve, usually operated by the thumb, which routes the air to one set of tubing tuned to F or another tuned to Bb.

The French horn is the third highest sounding instrument group in the brass family, below the cornet (second) and the trumpet (see range, at right). It has a very different mouthpiece from other brass instruments, but has the widest usable range, depending on the ability of the player. To produce different notes on the horn, one must do at least seven things—six involving the mouth, and placing the hand in the bell, which can lower the pitch by as much as a semitone in the instrument's mid-range. The conical bore of the French horn (as opposed to the cylindrical bore of the trumpet or trombone) is largely responsible for its mellow tone.

Early metal horns were less complex than modern horns, consisting of brass tubes with a slightly flared opening (the bell) wound around a few times. These early horns were originally played on a

hunt, often while mounted. The horn was used primarily to call hounds and created a sound much like a human voice, but carried much farther.

The use of valves, beginning in around 1815, created a great deal more flexibility in playing in different keys; in effect, the horn became an entirely different instrument, fully chromatic for the first time.



(l to r): Sarah Postlethwait, Elizabeth Irvin, Jean Patterson and Cameron Owen.

The Players: In terms of music degrees and doctorates per member, it would appear that the Concord Band's French horn section leads all others, with ratios of 3/4 in both cases.

Elizabeth Irvin, a native of Bethesda, MD, joined the Band in 2007. She is a conservatory (Eastman)-trained cellist whose co-principal instrument later became the French horn. She has studied (and plays) numerous other instruments, but her participation in a performance of Mahler's 8th Symphony led to her taking up the French horn. She has "not been able to put the instrument down since." In her second term as a Band Trustee, Liz has served as an event planner and editor of the members' weekly newsletter.

Liz's career has taken a different route: a master's degree (Smith), a PhD (Simmons), and certification (ACSW, LICSW) in social work have led to her current position as Director of the Medical Social Work Service at the Franciscan Hospital for Children. She is a resident of Arlington.

Cameron Owen, born in Massachusetts and currently a Concord resident, is a classically-trained hornist (Blair Academy of Music) who is now in his third career. After becoming a professional musician (Nashville Symphony), he pursued molecular biology (BA, Vanderbilt) and structural biology (PhD, UPenn.). He has subsequently become a leading consultant in the management of information technology (Collaborative Technology Partners).

In the decade since joining us in 2002, Cam has recognized the need for all Concord Band members to participate in such non-performance activities as mailings, equipment handling and cleanup.

"The Concord Band is a wonderful fit for me, with a dozen or so performances a year, covering a broad range of music. Often highlighted are the commissioned works that the band is rightly proud of—challenging music and fulfilling to play."

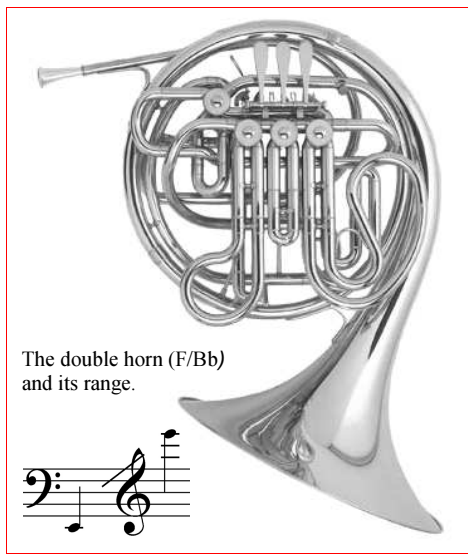
Jean Patterson, the longest serving member of the section (1998), was born in Lexington,

KY, and was trained as a chemist (BS, Univ. IL; PhD, Scripps Research Inst.). She worked initially as an organic chemist, and more recently as a cheminformatician (!).

Jean began as a flutist, but she has been a French horn player for the past 26 years. She has played in school bands at all levels and other community bands before joining us. She met her husband, also a horn player, in the Concord Band. Both of their kids also play the French horn.

Jean appreciates the Concord Band because it gives a non-professional musician the highest level of challenge and the opportunity to play so many new commissions and to work with first-rate guest conductors and soloists. She also recognizes the need to help with non-musical tasks.

Sarah Postlethwait, who joined us this season, is a product of Ohio, born and educated (Muskingum College, BME). She has studied both French horn and piano since childhood. At Muskingum she was principal horn in the Wind and Percussion Ensemble for three years. In those same years, she was selected to perform with the Ohio Private College Instrumental Conductor's Association honors wind and percussion ensemble. Says Sarah, "I am very excited to finally be a part of this prestigious group." A resident of Lincoln, where she is a child caregiver, Sarah is also a member of the Lincoln-Sudbury Civic Orchestra.



The double horn (F/Bb) and its range.

How you can help: None of the members of the Concord Band's French horn section (or members of any other Band section, for that matter) is paid. Nevertheless, it does cost more than \$40,000 a year to run the Band, which cannot operate solely on the income from tickets, CD and DVD sales and sponsored concerts. If you would like to help out financially, please write a tax-deductible check and mail it in the enclosed envelope. If you have no return envelope, simply send your check to the Concord Band at the masthead address. ♪

The Concord Band

Concerts at 8:00 PM
The Performing Arts Center
51 Walden Street
Concord, Massachusetts

WINTER CONCERT

Saturday, March 2, 2013
For tickets call (978) 897-9969

SPRING POPS

Featuring vocalist **Amanda Carr**

Friday, April 12, 2013

Spon. by the **Rotary Club of Concord**.
Tickets—\$25, call (978) 369-1500
email: sjpaving@aol.com

Saturday, April 13, 2013

Spon. by **Emerson Hosp. Auxiliary**.
Tickets—\$30, call (978) 264-2023
email: j.ravis@comcast.net.